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* Issue 80 *
* November 1966 *

30 cents

record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION



*FESS
WILLIAMS
P. 10*

GRANDAD FIDDLERS
*All the Rage As Colleges Join
Movement to Displace Jazz.
"Everybody's Doing It."*

SEE PAGE 2

and Harold Arlen

Featured by
The Buffalodians



THE BUFFALODIANS

SEE PAGE 7



BOB WILLS PART
and his TWO
TEXAS PLAYBOYS

SEE PAGE 3



THE RECORDINGS OF DUKE ELLINGTON FOR
THE PATHE/CAMEO GROUPS - 1928-29

SEE PAGE 5

Veteran radio-TV jazz and pops DJ, ART FORD (a big N.Y. name) who DJed at WNEW, WNBC, etc., nowadays can be heard spinning good pops and jazz over WPIX-FM, the DAILY NEWS station, on Saturday and Sunday afternoons (only??).

MORT FEGA, a jazz DJ name in NYC in the past decade and in past years twirled jazz from midnight till dawn over the strong NYC station, WTFM-FM, recently gave up his DJ berth to Rhett Evers and has embarked to the talent management field.

SKIP WESCHNER, who for the past decade was an on-and-off-again N.Y.C. DJ & HiFi-Stereo expert on most of the N.Y. independent FM stations - and a year or so over KABC-FM in L.A. (1961) recently winged his way West to be a sales rep. for JAMES B. LANSING SOUND INC. (mfrs of quality loud speakers) in Los Angeles.

JOHN ZACHERLE, (a sometime actor), who hosted horror movies with Ghoul makeup over Phillie, NYC & L.A. TV stations, these days has juvenile show over ultra high frequency (Ch.47) in N.Y. where he calls "DISCO-TEEN."

PAUL WINCHELL, the Ventriloquist, and his dummy, JERRY MAHONEY, veteran vaudeville and TV guest stars, can be seen today on N.Y. independent Ch.5 (WNEW-TV).

LOUIS HAYWARD, the movie star, who disappeared from the film scene in recent years, has been in Spain filming "THE CHRISTMAS STORY", co-starring JEFF HUNTER.

MED FLORY, who blew sax with ART MOONEY, TOMMY TUCKER, CLAUDE THORNHILL, RAY ANTHONY, etc., still is pursuing an acting career and says that acting these days is a much better dodge than music. Flory can be seen in the new Paramount film, "THE NIGHT OF THE GRIZZLY".

CLEM DEROGA, drummer, leader & arranger, who directed & drilled his High school dance band to such an artistic level that they qualified for a shot on JOHNNY CARSON'S, TONIGHT SHOW, and who also cut two LPs with charts and originals by such names as JOHNNY RICHARDS, BILL STONEVEYER, NEAL HEFTI, LARRY CLINTON, MAL WALDRON, BILL HOWAN, CLEM DEROGA, DON COSTA, RALPH MUTCHLER, etc., turned in his resignation because of interference by the school.

CHRIS CALLOWAY, CAB's daughter, completed an engagement at N.Y.'s popular LIVING ROOM club.

NAT BRANDWYNNE, who had a fine society band for many a season at NYC's WALDORF ASTORIA, has for the past several years been wielding his baton and tickling the ivories at many of the Las Vegas clubs, the latest one being the HOTEL FREMONT in Vegas.

JERRY BERGEN, the tiny comic who played drums many years ago with the MEYER DAVIS' ORCH., has been producing big laughs at BILL's GAY 90s in NYC.

ADOLPH ZUKOR, the oldest living pioneer of the film industry (he's 94) was still physically and mentally active in California.

TOM LOCKARD of ARTHUR GODFREY's Original MARINERS vocal group, has been in recent years doing public relations for a Los Angeles dairy.

ANN SHERIDAN is scheduled to portray AMY SEMPLE McPHERSON, the late Evangelist, on screen.

HANK DUNCAN, the little Big Giant of the piano and the veteran of many musical aggregations going way back to FESS WILLIAMS' 1925 Rosemont Band has been ill and bedridden in his Ozone Park home. He would like to hear from any of his fans via this magazine.

REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER at 25 BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

Future issues of BLUES RESEARCH are announced in the parent publication, RECORD RESEARCH.

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Issue 11: ACE, SUN, GOLDBAND, BULLET

Issue 12: Coral 65000, Groove, OK 6800

Issue 13: IT'S HERE!! Another CHICAGO Issue CHECKER, MIRACLE, SUNRISE.

Issue 14: Just published: Calumbia 30000, Mercury 8000

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EDITED BY CARL KENDZIORA JR.

Introduction by Perry Armagnac

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RECORD RESEARCH, 65 Grand Avenue, Brooklyn, New York 11205; published bi-monthly; U.S. SUBSCRIPTION - \$3.00 for 12 issues or \$1.50 for 6 issues; FOREIGN SUBSCRIPTION - \$4.00 for 12 issues or \$2.00 for 6 issues; GREAT BRITAIN - 30/d for 12 issues or 15/d for 6 issues to representative, Derek Collier, 25 Broadfield, Harlow Essex, England; EDITORS - Bob Colton and Len Kunstadt; CONTRIBUTING STAFF - Walter C. Allen, Woody Backensta, John Baker, Paul Charosh, Sam Charters, Dick Du Page, Harold Flakser, Barry Hansen, Sheldon Harris, Frank Kelly, Carl Kendziora, John McAndrew, Mike Montgomery, Anthony Rotante, Paul Sheatsley, Ernest Smith, Harrison Smith, Victoria Spivey, John Steiner, James Vasoulas, Howard Waters, Ray Wile and Mike Zaccagnino. RENEWAL: If a check appears in the renewal square your subscription has expired with this issue. Please renew by remitting \$3.00 (\$4.00-foreign) for 12 issues or \$1.50 (\$2.00-foreign) for 6 issues to Record Research or 30/d for 12 issues or 15/d for 6 issues to Derek Collier; CHANGE OF ADDRESS - Please notify us. We are not responsible for non-delivery of magazine unless we have a correct mailing address. The contents of Record Research are indexed in the 'Music Index', the key to current music periodical literature.



About 1946:
rear Left to Right- OGLE STOCKARD, JOHNNY CUVIELLO, ELTON SHAMBLIN, HERBIE REMINGTON, BILLY JACK WILLS
front- KELSEY, BOB, unknown VIOLIN, TOMMY, MCALMIST SISTERS and TINY MOORE.

BOB WILLS and his TEXAS PLAYBOYS

A BIO - DISCOGRAPHY By Bob Healy and Associates

PART TWO (CONTINUED FROM PG 79)

Fresno, California, was home base to Bob and his band in 1945 and '46. The Bob Wills Roundup was broadcasting over radio station KMJ. In late 1946 the boys moved to the San Francisco-Oakland area. On Friday nights the big dance was on the air from Oakland for "Zoom" cereal. I can also remember listening to Cactus Jack (Cliff Johnson) every weekday afternoon spinning all those good Tiffany ET's. It was here that the Tiffany ET project was evidently conceived. A short-lived project that saw quite a few recording sessions turn out a considerable number of tunes all for naught. Promotional flyers were distributed to radio stations, the first transcription saw fairly wide distribution, but somehow the project never got off the ground. The TIFFANY series came and went with barely a trace of its existence.

In late 1947, Wills Point dance hall, near Sacramento, went into operation, and this was home base for the band for about ten years before the premises burned down.

In late 1948, Bob and Tommy came to a parting of the way. Tommy went on his own, and was recording for Intro records. Jack Lloyd took Tommy's place with Carl Luper and Bill Choates squeezed in now and then.

Prior to the war years, the personnel of the Texas Playboys remained fairly steady. Thereafter, changes were fairly common. This section is devoted to such changes. In addition, while most people are familiar with the output of commercial recordings made by Bob, there was nevertheless a large recording repertoire built up by those avid fans who took the trouble to record such air-shots, dances, etc. The following section therefore reflects such band changes as evidenced by recorded dances and air-shots. This music is not available to the public in general so titles are not listed. Furthermore, to have included them would have doubled the size of this undertaking.

The most recent find of Bob Wills material has been made by Glenn White. He recently located a Mr. Ed Wilson, of Memphis, Texas. Mr. Wilson recorded air-shots of Bob's 1940, KVOO, Tulsa, band, and managed to pick up some 25 hours of broadcasts. Not all seem to be of desirable quality, but perhaps a few nice tunes can come of it. The band is that of the 1940 session, but with an extra trombone player added with the first name of Tommy.

Air-shots from radio station KMJ, Fresno, California, circulated a few years ago. Sponsored by the Crosley Corp., they date around 1945 and '46, and personnel included: Bob, Louie Tierney, Joe Holley, Les Anderson, Jr. Barnard, Millard Kelsey, Everett Stover, Alex Brashear, Billy Jack Wills, Johnny Cuvillo, and Tommy Duncan.

The TIFFANY series is herewith listed. Control numbers (ASR & RSR) follow each "A" title. Master numbers follow each control number.

TIFFANY TRANSCRIPTIONS

1. (A) TEXAS PLAYBOY THEME (ASR) (D-13539)
(B) BLUE BONNET LANE
(C) SAN ANTONIO ROSE
(D) SPANISH TWO STEP
2. (A) YOU'RE FROM TEXAS (ASR 568) (D-13538)
(B) WORRIED MIND
(C) SLEEPY RIO GRANDE
(D) ALONG THE NAVAJO TRAIL
3. (A) El Rancho Grande (ASR 569) (D-13540)
(B) STEEL GUITAR RAG
(C) TEN YEARS
(D) GOT A LETTER FROM MY KID TODAY
4. (A) SILVER ON THE SAGE (ASR 570) (D-13541)
(B) LITTLE LIZA JANE
(C) ECHOES FROM THE HILLS
(D) CHICKEN REEL
(E) SHE'S KILLIN' ME
5. (A) IF IT'S WRONG TO LOVE YOU (RSR 580) (D-19560)
(B) TIME CHANGES EVERYTHING
(C) SILVER BELLS
(D) SALLY GOODEN
(E) FOLEY WALTZ
6. (A) PLEASE DON'T LEAVE ME (RSR 581) (D-19541)
(B) MY CONFESSION
(C) GIVE MY LOVE TO NELL
(D) LITTLE JOE THE WRANGLER
7. (A) DON'T LOVE NOBODY (RSR 582) (D-19542)
(B) IT'S YOUR RED WAGON
(C) SENTIMENTAL JOURNEY
(D) IT MAKES NO DIFFERENCE NOW
(E) OKLAHOMA HILLS
8. (A) NEVER NO MORE HARD TIME BLUES (RSR 583) (D-19543)
(B) BACK HOME AGAIN IN INDIANA
(C) LOVE LETTERS IN THE SAND
(D) SWEET JENNY LEE
(E) NO WONDER
9. (A) I'M RIDIN' FOR THE RANCHO TONIGHT (RSR 584) (D-19544)
(B) I KNEW THE MOMENT I LOST YOU
(C) TUMBLING TUMBLEWEEDS
(D) OVER THE WAVES
10. (A) CAROLINA IN THE MORNING (RSR 585) (D-19545)
(B) DREAMS OF AN OLD LOVE AFFAIR
(C) BABY WON'T YOU PLEASE COME HOME
(D) FAL OF MY LONELY HOUR
11. (A) WHO'S SORRY NOW (RSR 586) (D-19546)
(B) WHAT'S THE MATTER WITH THE MILL
(C) SNOW DEER
(D) I'LL STRING ALONG WITH YOU
(E) CHINA TOWN
12. (A) KEEP KNOCKING (RSR 587) (D-19547)
(B) YOU WAITED TOO LONG
(C) YOU'RE TIRED OF ME
(D) DONE AND GONE
(E) ROSELAND MELODY
13. (A) STONEY POINT (RSR 588) (D-19548)
(B) MY GAL GAL
(C) I'M SITTING ON TOP OF THE WORLD
(D) SWEET GEORGIA BROWN
(E) SOLDIER'S JOY
14. (A) CHEROKEE MAIDEN (RSR 589) (D-19549)
(B) HOPE IN' LUCY
(C) BRING IT ON DOWN TO MY HOUSE HONEY
(D) HOME IN SAN ANTOINE
15. (A) IDA RED (RSR 590) (D-19550)
(B) SMILE DARN YOU SMILE
(C) RED RIVER VALLEY
(D) RUBBER DOLLY
(E) OKLAHOMA RAG
16. (A) WHEN MY BLUE MOON TURNS TO GOLD AGAIN (RSR 591) (D-19551)
(B) TAKE ME BACK TO MY BOOTS AND SADDLE
(C) NOBODY'S SWEETHEART NOW
(D) MISS MOLLY
17. (A) RIDE ON MY PRAIRIE PINTO (RSR 592) (D-19552)
(B) THERE'S GOING TO BE A PARTY
(C) WHOSE HEART ARE YOU BREAKING NOW
(D) TRAVELIN' BLUES
18. (A) DEAR OLD SOUTHERN HOME (RSR 593) (D-19553)
(B) TEXAS PLAINS
(C) MY LIFE'S BEEN A PLEASURE
(D) COWBOYS DREAM

- | | |
|-----|--|
| 19. | (A) LIBERTY (RSR 594) (D-19554) |
| | (B) BLACK RIDER |
| | (C) GOODNIGHT LITTLE SWEETHEART |
| | (D) CIMARRON ROLL ON |
| 20. | (A) DO YOU EVER THINK OF ME (RSR 595) (D-19555) |
| | (B) THE CONVICT AND THE ROSE |
| | (C) JESSE |
| | (D) I DON'T KNOW WHY |
| 21. | (A) SMITH'S REEL (RSR 596) (D-19556) |
| | (B) LAST LETTER |
| | (C) OH! WHAT IT SEEM TO BE |
| | (D) I HAD SOMEONE ELSE |
| 22. | (A) PARADISE ISLE (RSR 597) (D-19557) |
| | (B) BAREFOOT DAYS |
| | (C) FADED LOVE |
| | (D) BROWN SKIN GAL |
| 23. | (A) COLUMBUS GEORGIA STOCKADE BLUES (RSR 598) (D-19558) |
| | (B) I WONDER IF YOU FEEL THE WAY I DO |
| | (C) COVERED WAGON |
| 24. | (A) LITTLE STAR OF HEAVEN (RSR 599) |
| | (B) MAIDEN'S PRAYER |
| | (C) JUST FRIENDS |
| | (D) WE MIGHT AS WELL FORGET IT |
| 25. | (A) I CAN'T GO ON THIS WAY (ASR 610) (D-16657) |
| | (B) COTTON EWEY JOE |
| | (C) THERE'S A BIG ROCK IN THE ROAD |
| | (D) I'M GONNA BE BOSS |
| 26. | (A) GOODNIGHT WALTZ (ASR 612) (D-16658) |
| | (B) NEW SPANISH TWO STEP |
| | (C) BIG BEAVER |
| | (D) MOONLIGHT ON THE PRAIRIE |
| 27. | (A) STRAIGHTEN UP AND FLY RIGHT (ASR 613) (D-16659) |
| | (B) THE WEST IS IN MY SOUL |
| | (C) DUSTY SKIES |
| | (D) AT THE END OF THE LANE |
| 28. | (A) NO ONE TO CRY TO (ASR 614) (D-16660) |
| | (B) IT'S MY LAZY DAY |
| | (C) "G" JAM |
| | (D) COOL WATER |
| 29. | (A) ON THE ALAMO (ASR 639) (D-16508) |
| | (B) ROLY POLY |
| | (C) MARGIE |
| | (D) A GOOD MAN IS HARD TO FIND |
| 30. | (A) TOO LATE (ASR 640) (D-16538) |
| | (B) SIOUX CITY SUE |
| | (C) I'M A DING DONG DADDY |
| | (D) GAY RANGERO |
| 31. | (A) I'M FREE FROM THE CHAIN GANG NOW (ASR 641) (D-16509) |
| | (B) TAKE ME BACK TO TULSA |
| | (C) YOU CAN'T BREAK THE CHAINS OF LOVE |
| | (D) UP A LAZY RIVER |
| 32. | (A) RIVER STAY 'WAY FROM MY DOOR (ASR 642) (D-16510) |
| | (B) OH, MONAH |
| | (C) SUNBONNET SUE |
| | (D) STARS AND STRIPES ON IWO JIMA |
| 33. | (A) I HEAR YOU TALKING (ASR 643) (D-16511) |
| | (B) UNDER THE DOUBLE EAGLE |
| | (C) BASIN STREET BLUES |
| | (D) DON'T CRY BABY |
| 34. | (A) TEXAS PLAYBOY RAG (ASR 644) (D-16512) |
| | (B) EMPTY CHAIR AT THE CHRISTMAS TABLE |
| | (C) WHITE CROSSES ON OKINAWA |
| | (D) MY WINDOW FACES THE SOUTH |
| 35. | (A) I'LL GET MINE BYE AND BYE (ASR 645) (D-16513) |
| | (B) I CAN'T BEGIN TO TELL YOU |
| | (C) HAWAIIAN WAR CHANT |
| | (D) CATTLE CALL |
| 36. | (A) SILVER DEW ON THE BLUE GRASS TONIGHT (ASR 646) (D-16514) |
| | (B) EVERYBODY DOES IT IN HAWAII |
| | (C) NO LETTER TODAY |
| | (D) TEN YEARS |
| 37. | (A) TEXAS PLAYBOY THEME (to begin program) (ASR 647) (D-16515) |
| | (B) " " " " " " " " |
| | (C) " " " " " " " " |
| | (D) TEXAS PLAYBOY THEME (to end program) |
| | (E) " " " " " " " " |
| | (F) " " " " " " " " |
| 38. | (A) ARKANSAS TRAVELER (ASR 648) (D-16539) |
| | (B) DURANG'S HORN PIPE |
| | (C) BIG 'TATOES |
| | (D) PATTY ON THE TURNPIKE |
| 39. | (A) LIEBESTRAUM (ASR 654) (D-17001) |
| | (B) NOBODY'S DARLING |
| | (C) SWEETHEARTS OR STRANGERS |
| | (D) FAT BOY RAG |
| 40. | (A) LITTLE BETTY BROWN (ASR 655) (D-17002) |
| | (B) YOU ARE MY SUNSHINE |
| | (C) 'TIL THE LONGEST DAY I LIVE |
| | (D) LET ME CALL YOU SWEETHEART |
| 41. | (A) I'M WAITING FOR SHIPS THAT NEVER COME IN (ASR 656) (D-17003) |
| | (B) YOU DON'T CARE WHAT HAPPENS TO ME |
| | (C) RIDING A HUMP BACKED MULE |
| | (D) G.I. WISH |
| 42. | (A) PUT YOUR ARMS AROUND ME HONEY (ASR 658) (D-17004) |
| | (B) WHEN DAY IS DONE |
| | (C) WEDNESDAY NIGHT WALTZ |
| | (D) ALOHA |

43. (A) THERE'S NO DISAPPOINTMENT IN HEAVEN (ASR 659) (D-17005) Circa. 1951, the TEXAS PLAYBOYS out some Telexcriptions for the
(B) LA GOLONDRINA Snader Company (Studio Films Inc.). These were 2-3 minute
(C) THERE'S A SILVER MOON ON THE GOLDEN GATE
(D) MAMA INEZ
44. (A) WHEN MY DREAM BOAT COMES HOME (ASR 660) (D-17006) movissa for the television industry. The band used appears
(B) THERE I'VE SAID IT AGAIN to be that of the Jergens Lotion Show over WFAA, Dallas.
(C) LA CUCARAGHA
(D) TOO MANY IRONS IN THE FIRE
45. (A) FIVE MINUTES MORE (ASR 661) (D-17007) SNADER TELESCRIPTIONS
(B) DETOUR #10101 "YODEL MOUNTAIN" vol. Carolina Cotton
(C) THAT'S HOW MUCH I LOVE YOU #10102 "THREE MILES SOUTH OF CASH" vol. Carolina Cotton
(D) HEARTACHES #10103 "FIDDLIN' MAN"
46. (A) WAGON WHEELS (ASR 662) (D-17008) #10104 "IDA RED"
(B) ELMER'S TUNE #10105 "DEEP WATER" (Note: Circa March, 1965,
(C) DEV'ISH MARY #10106 "SITTIN' ON TOP OF THE WORLD" nos. 10101 and 10102 of the
(D) HAVE I TOLD YOU LATELY #10107 "BLUE PRELUDE" vol. Joe Ferguson Snader Telexcriptions were
released on LP's put out by
Camay Records, nos. CA 3029 &
GA 3040 respectively. Dime
store quality and price!)
47. (A) HONEYSUCKLE ROSE (ASR 663) (D-17009) Dallas Ranch House, WFAA, 1951
(B) YEARNING
(C) PUNKIN' STOMP
(D) BEAUMONT RAG
47. (A) ACROSS THE ALLEY FROM THE ALAMO (ASR 664) (D-17010) as the Jergens Lotion Show, but add
(B) WOODCHOPPER'S BALL Joe Andrews.....vol.
(C) MANY TEARS AGO Bill Rige.....sax
(D) LINDA
In 1952-3, Luks Wills left to reorganized the "Rhythm Busters".
The Texas Playboys consisted of:
Keith Coleman.....fiddle
Johnny Gimble.....fiddle
Bobby Koefler.....steel
Eldon Shamblin.....el. gtr.
Pee Wee Lynn.....pno.
Red Norman.....sax
Radio KXLA, Los Angeles, Jan. 1953
Keith Coleman, Jessie Ashlock...fiddles
Billy Bowman.....steel
Jimmy Widener.....gtr.
Skeeter Elkins.....pno.
Jack Lloyd.....vol.
Eldon Shamblin.....el. gtr.
Oklahoma City, 1955 (P.A.)
Cotton Thompson.....fiddle
Lou Walker.....el. gtr.
Skeeter Elkins.....pno.
Kenny Lowery.....gtr.
Billy Jack Wills.....drums & bass
Claud Fewell.....drums & bass
Fredonia, Kansas, Oct. 1955
Johnny Dalton.....fiddle
Billy Bowman.....steel
Lou Walker.....el. gtr.
Millard Kelsa.....pno.
Eldon Shamblin.....el. gtr.
Luke Wills.....bass
Lee Ross.....bass & vol.
Marvin Shaw.....tmpt.
Bryan, Texas, Nov. 24, 1955
as before, but add
Billy Bowman.....steel
Art McNulty.....pno.
Temple, Texas, Feb. 29, 1956
Kelsa, Bowman, Luke,
Lou Walker.....el. gtr.
Johnny Dalton.....drums
Louie Tierney.....fiddle & sax
Joe Andrews.....bass & vol.
Springfield, Mo. Ozark Jubilee, March 30, 1957
Bowman, Luke, Kelsa, Walker,
Gary Cummings.....drums
Wichita Falls, Texas, July 6, 1957
Bowman, Luke, Kelsa, Cummings,
Jr. Keyes.....el. gtr.
Bobby Hipsom.....fiddle
Jimmy Benjamin.....drums
Wichita Falls, Texas, M-B Corral, Aug. 24, 1957
Bowman, Luke, Kelsa,
Glynn Duncan.....bass and vol.
Bill Carter.....el. gtr.
Kiowa, Kansas, Sept. 26, 1957
Bowman, Kelsa, Luke, Glynn Duncan, Bill Carter,
Henry Boatman.....fiddle & sax
Leon Rausch.....gtr. & vol.
Wade Peeler.....drums
Los Angeles, Feb. 11, 58
Luke, Kelsa, Bowman, Glynn Duncan,
Glen Rheas.....sax
Johnnie Lee Wills.....bjo.
Benny Garcia.....el. gtr.
Los Angeles, May, 31, 1958
as above, but add
Leon Rausch.....el. gtr.
Wichita, Kansas, Sept. 27, 1958
Louie Tierney.....fiddle, sax
Henry Boatman.....fiddle
Leon Rausch.....el. gtr.
Glen Rheas.....sax
Gene Crowmover.....steel
Luke Wills.....bass
Johnnie Lee Wills.....bjo.
Son Lansford.....el. bass
Wade Peeler.....drums
Los Angeles, Aug. 1960
Luke, Wade Peeler, Leon Rausch,
Gene Crowmover, Glen Rheas,
Tommy Duncan ("TOGETHER AGAIN"),
Rufus Thibodeaux.....fiddle
Jack Loyd.....clt.
Los Angeles, March, 1962
Gene Crowmover, Wade Peeler,
George Clayborn.....fiddle
Frank McWhorter.....fiddle
Gene Lambert.....el. gtr.
Casey Dickens.....drums
(TO BE CONTINUED)
- One enterprising collector was able to tape some ecstates
owned by a former bus driver of Mr. Wills, and mixed in with
a number of TIFFANY selections were a number of titles that
evidently were not scheduled for release, or they were not
TIFFANY RECORDINGS. The personnel is the same, basically,
as the TIFFANY selections. Herewith is listed said recordings:
CHURCH ACROSS THE WAY
FORGIVE ME
HOT LICK FIDDLIN' MAN
IT'S ALL OVER NOW
MAKE ROOM IN YOUR HEART FOR A FRIEND
MOONLIGHT ON THE GANGES
PLAY FIDDLE PLAY
PUT ANOTHER CHAIR AT THE TABLE
RIGHT OR WRONG
ST. LOUIS BLUES (PARTS 1 & 2)
SILVER AND GOLD
WILL THERE BE ANY YODELING IN HEAVEN
Somtimes after the TIFFANY sessions, and prior to the
departure of Tommy Duncan, the following were plinking
and plunking, humming and strumming: Ocie Stockard, McKinsey
Sister, Herbie Remington, Dr. Louie (piano), Luke Wills,
Mancel Tierney (piano), and Tiny Moore.
Shortly after Tommy Duncan left (Sept. 1948) the following
worked with the band: Lloyd Weaver, Bill Choate, Carl Luper,
Luke Wills, Ocie Stockard, Tiny Moors, Herb Remington,
Mance Tierney, Jessie Ashlock, Eldon Shamblin, Jr. Bernard,
Johnny Guvellido, Lloyd Taylor, Spike Doss and Billy Jack Wills.
Beaumont, Texas, late 1949.
Johnny Gimble.....fiddle and el. mand.
Keith Coleman.....fiddle
Jimmy Widener.....fiddle
Tiny Moore.....el. mand.
Eldon Shamblin.....el. gtr.
Mance Tierney.....pno.
Jack Lloyd.....bass and vol.
Tulsa, July, 1950
as above but, Gimble, Moore and Remington out
add
Billy Jack Wills.....drums
Bob White.....fiddle
Billy Bowman.....steel
Rusty McDonald.....bjo.
Laura Lee Owens.....vol.
Dallas, 1951 (Jergens Lotion Show)
Louie Tierney, Joe Ferguson, Joe Holley...fiddles
Bobby Koefler.....steel
Cotton Wittington and Eldon Shamblin...el. gtr.
Joe Thurston.....gtr.
Skeeter Elkins.....pno.
Paul Magee.....drums
Jack Lloyd.....vol.
- 5

THE RECORDINGS OF DUKE ELLINGTON FOR
THE PATHE/CAMEO GROUPS 1928-29
By Jerry Valburn

This article/discography concerns itself only with those recordings made by Duke Ellington and his groups during the years of 1928 and 1929 for the Pathe/Cameo labels. In September of 1925 and March of 1926, Ellington recorded for the Pathe Company and we have full and accurate information on these four sides. Pathe and Cameo assumed joint ownership in October 1927. The rather complicated "bookkeeping" of their master number series and the system of issuing sides has created a "nightmare" for discographers and it is not an unusual sight to find errors on these records in the most advanced of discographies. Fortunately for the researcher, those recordings following the ones covered in this article are fairly complete and accurately documented since these companies became part of the American Record Company.

In the preparation of this article it was necessary to fully understand the mode of operation of these companies and to examine first-hand the recordings made. Many copies of these records were examined, played, and timed to note any differences. A great obstacle lies in the fact that many of the records had "sunken" labels and it was impossible to read the true master number that appears imprinted in the label itself. Now to the explanation of operation.

At the time of the merger, Cameo masters were at about 2640 and the Pathe ones were at about 107830. The old Cameo recording studio was closed and both the Cameo and Pathe masters were now being cut at the Pathe studio. On occasion there would be sessions for Cameo only; other times for Pathe only; and sometimes partly for each (co-recording). Let us now assume an imaginary recording date with three different groups, X, Y, and Z. They are all to record on the same day with X assigned to record four titles for Pathe; Y assigned to record 4 titles for Cameo; and Z to record four titles for both Pathe and Cameo. X records first and cuts Pathe mxs 108000, 108001, 108002, and 108003. Y then follows and cuts Cameo mxs 2900, 2901, 2902, and 2903. Z is now ready to cut his four tunes for both companies and cuts four takes on each tune so the mxs are assigned as follows: First tune, takes 1 & 2 are made as Pathe mxs 108004-1 and 108004-2. Then Z cuts the same tunes for Cameo mxs as 2904a and 2904b. Z follows through in the same manner cutting Pathe mxs 108005, 108006, and 108007 as well as Cameo mxs 2905, 2906, and 2907. At the end of the recording day, we now have the following block of mx numbers cut for Pathe: 108000 through 108007 and for Cameo, mxs 2900 through 2907. Now the fun begins. A few months later a recording executive decides that the tunes made by group "X" for Pathe should now be released on the Cameo labels. But by this time, Cameo's own master numbers have progressed up to 2970. So they take the four masters cut by X for Pathe (108000 through 108003) and now assign Cameo numbers 2970 through 2973. So we now wind up with a false master number on the Cameo issues which led earlier discographers to assume that these recordings were actually re-recorded at a later date. And to finally complicate the issue a little bit more, there is no assurance that Cameo will assign the Pathe mxs in the same order when they give them the "new" Cameo mx numbers. (This will be apparent in the October, 1928 Ellington session). Of course, this situation also occurred when Cameo mxs were assigned for Pathe use (see December, 1928 Ellington session).

Now to the discography. The first line indicates the approximate recording date and tells whether the session was for Cameo; for Pathe; or a co-recording session for both groups. The second line gives the Song Title and the Composer Credit as given on the label. The next lines begin with the true master number and show what labels used what master. An asterisk system is used after each label issue so that the reader can refer to the special Orchestra pseudonyms which is found at the TOP of the discography. The next line or lines gives special information

on the title or the recording date itself. To save space I have not listed personnel since this information is accurately available in Ellington discographies. Many hours were spent listening to these sides and studying the labels. In all cases, various versions were played one against the other to detect any differences. Finally, let me express my deep appreciation to Carl Kendziora, Jr. and Perry Armagnac for their cooperation in this research project. The monumental work in the preparation of their Perfect Catalog as well as personal consultation with me, was a "must" and a great help in the completion of this small discography article.

ORCHESTRA PSEUDONYMS USED

- * The Whoopee Makers
- ** Washingtonians
- % Ozzie Ware accompanied by the Whoopee Makers
- @ Ozzie Ware
- # Dixie Jazz Band

MARCH, 1928 CO-RECORDING SESSION

EAST ST. LOUIS TOODLE-OO (Ellington-Miley)
2944a Cameo 8182** Lincoln 2837** Romeo 612**
108079-1 Pathe 36781* Perfect 14962* Perfect (e) 11558*
Salabert 816**

While the Pathe & Perfect copies examined had sunken labels they played identically to the French Salabert which showed mx108079-1. A "dub" of the English Perfect was the same. All the others were aurally different from 108079-1 and identical to each other. Discographies list a 2944b for the Romeo issue but in checking 16 copies of the Romeo they were all "a" JUBILEE STOMP (Duke Ellington)
2945b Cameo 8182** Lincoln 2837** Romeo 612**
108080-1 Pathe 36781* Perfect 14962* Perfect (E) 11558*
Salabert 814**

Once again only the Salabert showed the Pathe mx. 2945b aurally different from 108080-1.
TAKE IT EASY (Duke Ellington)
2946B Cameo 8188** Lincoln 2843** Romeo 618**
108081-? Pathe 36787* Perfect 14968*
All Pathe Perfect copies checked were sunken label so no take number could be ascertained. Aurally different from 2946B immediately noticeable in the introduction of the tune;

OCTOBER, 1928 PATHE RECORDING SESSION

THE MOOCHE (Ellington-Mills)
108446-1/2 Cameo 9032** Lincoln 3061** Pathe 36899*
Perfect 15080* Romeo 836**

We found both takes on all copies checked except our Romeo copies which were all from Take #1. Can anyone confirm the use of #2 on Romeo?
HOT AND BOTHERED (Ellington-Mills)
108447-2 Cameo 9023** Lincoln 3052** Pathe 36915*
Perfect 15096* Romeo 827**
The assigned Cameo master number is 3528
MOVE OVER (Ellington-Mills)
108448-1 Cameo 9025** Lincoln 3054** Pathe 36899*
Perfect 15080* Romeo 829**
The assigned Cameo master number is 3529

DECEMBER, 1928 CAMEO RECORDING SESSION

HIT ME IN THE NOSE BLUES (Harold Gray)
3532B Cameo 9039% Lincoln 3068% Pathe 7540%
Romeo 843% Perfect 140%
The assigned Pathe master number is 108671
IT'S ALL COMING HOME TO YOU (Porter Grainger)
3533B Cameo 9039@ Romeo 843@

DECEMBER, 1928 PATHE RECORDING SESSION

HOTTENTOT (McHugh-Fields)
108532-3 Cameo 9036* Lincoln 3065* Pathe 36923**
Perfect 15104* Romeo 840*
The assigned Cameo master number is 3563

Post Script: 12 Years Later

THE BUFFALODIANS (4 Harold Arlen)
By Rolph Fairchild

Thumbing through a newly acquired January, 1954, issue of THE RECORD CHANGER, I came across an article by Woody Backensto, entitled, "Who Were the Buffalodians?"

This article was his report on efforts he began in 1950 to try to identify the personnel, which he did with surprising success. "The Buffalodians had a large and faithful following around Buffalo, N. Y.," Woody reported, adding that "they owned a ballroom there and played at the Crystal Beach during the summer."

He related the saga of this organization's trek to New York, where its musical abilities developed into the sort of aggregation that later began being mistaken on records for Red Nichols and Miff Mole.

"When the Buffalodians returned to Buffalo, their arrangements were over the heads of the old dance crowd, so they again left Buffalo in 1927 and journeyed to Cleveland where they played Willoughby Beach Park and then Willis Lake Shore Tavern, Backensto explained.

By the time the band reached Pittsburgh, it again had a date "ready and waiting" in New York, Backensto reported. "By this time, however, disagreement among the four 'owners' of the band had reached such a state that the band voted against the return, stacked the 'books' on the shelf and went their various ways."

That marked the end of the Buffalodians, according to Woody, who then catalogued their recordings for Columbia, confirmed the personnel which had been worked out, and gave a rundown on the whereabouts of the personnel in 1954. But there is a question whether the band actually broke up, at least just then.

Probably the best known of the Buffalodians was Harold Arlen (p/voc). Others in the four-owner band, according to Woody, were Henry Krompart (p); Norman Booth (tb); Jules Pillor, Bill Wullen, Ivan Beaty (saxes); Jack McLaughlin (violin); Charlie Panico (g); Dick George (p); Harold Raub (b); Harold Tapson (dms).

"Hank Krompart recalls that Harold Arlen kept him up all night on their return to Buffalo pleading with him to return to New York to try their hands at writing, since Krompart, Arlen and Ivan Beaty had made all the arrangements for the band," Woody said.

But Krompart went back to Buffalo and eventually landed with the Aluminum Company of America, while Jack McLaughlin "traveled all over the world with music and reports say he died and is buried in Shanghai, China," Backensto reported.

That was about the last examination of the Buffalodians until 1961, when Edward Jablonski wrote and a book published by Doubleday, "Harold Arlen, Happy With the Blues," a biography of the famous composer. This book, which seems to have escaped general jazz-buff examination, gives several closeups of those Buffalodian days, including some interesting pictures of the frictions that eventually doomed this fine aggregation.

While Arlen began composing almost as soon as he got into professional music, according to the author, his original success was most decidedly as pianist, singer and arranger.

"He was invited to join a smart local band, The Yankee Six, a group very popular on the collegiate dance circuit," the author continued. "Since there were four owners--Harold Tapson, Jack McLaughlin (sic), Dick George and Jules Piller(sic)--the employees were outnumbered two to one."

"As one half of the employees, Harold Arluck /Arlen/ continued as he had with his own bands, to arrange, sing, and play piano. Before long the band grew into an 11-man group, now calling themselves the Buffalodians, one of the best and most popular around Buffalo.

"Besides playing college and society dates," said Jablonski, "the band played in Geyer's ballroom-restaurant in downtown

Buffalo in the theater district. It was while playing here that Harold Arluck met an eccentric young dancer from Boston named Ray Bolger.

"The dancer, who had broken vaudeville records in Buffalo (17 weeks at the Hippodrome) was particularly taken with the very modern arrangements played by the Buffalodians. The arrangements were, of course, jazz-inspired, and even though none of the band was a jazz musician, they were good enough readers to be able to play what their arranger wrote out for them, jazz 'breaks' and all. As a member of the celebrated Buffalodians the 20-year-old son of the cantor (Arlen) was averaging from \$75 to \$110 a week."

The author then went on to point out that George Gershwin's "Swanee" set a new style in use of diminishing sevenths and set the stage for the Buffalodians' great success with "Rhapsody in Blue."

"As soon as the first recording of the "Rhapsody in Blue" was available in Buffalo, some years later, Dick George, also a pianist with The Buffalodians, made an arrangement of it for two pianos and orchestra that he, Arluck, and The Buffalodians played with great success around Buffalo.

"It was also a good showpiece, and a popular one, for the band to feature when they went on tour. The tour was to begin in Cleveland, after which the band hoped to arrive, eventually, in New York.

"... In Cleveland, where The Buffalodians began their tour playing in a restaurant, they made an impressive beginning leading to a long stay. The restaurant was located in the heart of the city; also making its beginning, though on the outskirts of town, was a new band led by Guy Lombardo."

Late in 1925 the band from Buffalo was booked into Pittsburgh, after which it went on to New York "to play the Palace Theater and then Gallagher's Monte Carlo, a blazing night spot on 52nd Street between Broadway and Seventh Avenue.

"Like all the night clubs that counted, the Monte Carlo was a downstairs club," according to Jablonski. "Coincidentally, the one-man floor show at the Monte Carlo was the young dancer, Ray Bolger, with whom Arluck renewed his friendship."

The two became roommates, in part because Bolger liked Arlen's advanced arrangements. Arlen also collaborated with Dick George of the band "on what was to become his first published music, "Minor Gaff (Blues Fantasy)", published by Triangle Music Publishing Company. It was a piano solo number and carried the name Harold Arluck.

Arlen considered composing, arranging and piano playing just a means to his real objective--a singing career. But he earned extra money by making arrangements for other bands on the side, too.

"While the Buffalodians were berthed at the Monte Carlo," the author continued, "Fletcher Henderson's band could be heard at the Roseland. Henderson liked Arlen's way with a number and asked him to do some arrangements for him. Among them was 'Dynamite,' one of Henderson's most successful numbers.

"Arlen had not only written the orchestrations, he had even inserted what sounded like an improvised jazz solo for Joe Smith."

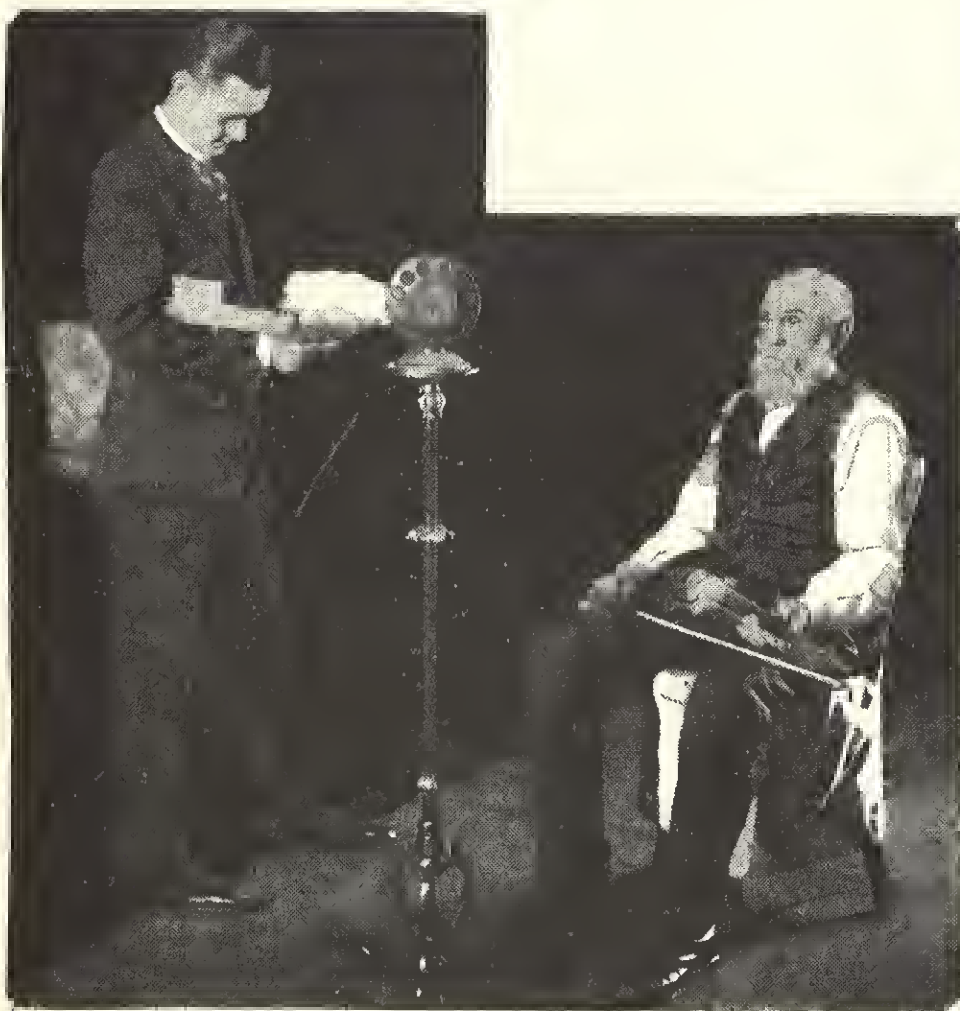
The Buffalodians moved "to Gallagher's place" out on Long Island at Far Rockaway for the summer of 1926. And here, according to the book's author, Harold Arlen had his second and last fight--with Jack McLoughlin (or McLaughlin), "then leader of the Buffalodians."

Jablonski suggested that besides getting boozed up and becoming argumentative, McLoughlin (as we'll call him) also had begun to regard Arlen as a threat to his position as band leader. Not only did Arlen have a good singing style, which fitted into that of the crooners then coming into vogue, but he had developed showmanship, clowning around with some of the corn ball numbers.

Arlen was slight; McLoughlin was "burly." Arlen had been a track man and a singer, not a fighter. He had lungpower and speed, so he used both and took off when he was unsuccessful in

"OLD STYLE DANCES WIN FAVOR"
"GRANDAD FIDDLERS ALL THE RAGE AS COLLEGES JOIN
MOVEMENT TO DISPLACE JAZZ. EVERYBODY'S DOING IT"

by Len Kunstadt



Yes, way back 40 years ago there was a rage on to collect 'olde tyme' folk fiddlers by the baker's dozen which would make today's pickings look miniature by comparison. And the RADIO DIGEST, one of the more influential of the radio weekly periodicals, ran quite a spread on the likes of this fiddler rage. Apparently they made UNCLE JIMMY THOMPSON their hero, as you can see Uncle Jimmy, grey bearded and bald, holding his 'weapon' in his hand, gazing confidently into one of those old fashioned radio mikes for WSM, Nashville with George Hay as overseer. And just look at those fiddler contestants at the University of Arkansas ready for action and glory. There may be some real sleepers in the lot. Unfortunately none were identified by the article. Perhaps our researchers may be able to identify some of them.

And now back to Uncle Jimmy Thompson and a bit that was said on the Radio Digest's pages way back in February 1926.

"Go around the dial any Saturday night and you will find an old-time fiddler's contest at one studio or quite probably a barn dance at another. Big cities are following suit just as the country stations.

George Hay, when he was at WLS, Chicago, inaugurated the barn dance at that station. It became a rage with the WLS listeners. They still have it. When the Solemn Old Judge switched microphones from WLS and went to WSM, Nashville, he discovered Uncle Jimmy Thompson, 82 years old, who never had been defeated in more than 100 fiddling contests and he has been fiddling for more than 60 years. Then Henry Ford produced Mellie Dunham of Maine, and Mellie, at the foot of the flivver king's throne in Detroit, challenged the world to take away his claim as the grand champion fiddler. Uncle Jimmy heard about this and was shocked.

'YOU TELL THAT UP-MAINE FELLER,' said Uncle Jimmy to hizzoner the S. O. J. 'THAT ANY TIME HE WANTS TO MEET A REAL FIDDLIN' CHAMPEEN I'LL BE LISTENIN' TO PROPOSALS. BUT IT AIN'T FAIR FOR A YOUNGSTER LIKE HIM TO HOPE FOR TO BEAT A REAL OL' TIMER LIKE ME WHOSE BEEN FIDDLIN' AT THE DANCES SINCE HE WAS A BABY ON HIS MOTHER'S KNEE. WHY HE'S ONLY SEVENTY-TWO. I WAS PLOWIN' A FIELD 'FORE HE WAS BORN.'

(LK) Well! That certainly was a challenge to bear challenges - Did Uncle Jimmy ever meet Mellie? RESEARCH!

While on the subject of Uncle Jimmy who would be celebrating his 122nd birthday if he was with us today, we did find that this 'Champeen' did leave some of his talent for record posterity. Here it is.

"UNCLE JIMMIE THOMPSON"-FIDDLE SOLO-
PIANO ACCOMP. BY EVA THOMPSON
NOV. 1, 1926

W143002-2 Columbia 15118 * Billy Wilson (No CC)
W143003- " UNISSUED High Born Lady
W143004-2 Columbia 15118 * Karo (No CC)
W143005- " UNISSUED Mississippi Sawyer

Are there any other recorded examples of this artist?

FLETCHER HENDERSON - Arranger

by Walter C. Allen

HENDERSONIA

First, I can supply answers to some of the questions raised in RR #74. The Dixie Stompers' JACKASS BLUES on Fontana LP ("Nothin' But The Blues") is from take -3; this information is confirmed by Eugene Kramer (Ann Arbor, Mich.) and Claus-Uwe Durr (Hamburg, Germany).

And on the Folkways LP devoted to New York Jazz Scene (R.B.F. 3), it is Henderson's 1925 SUGAR FOOT STOMP from Columbia 395-D which was dubbed; this from Tom Lord of Forest Hills, N. Y.

FLETCHER HENDERSON, Arranger

It is now fairly well established that Fletcher Henderson did not start doing band arrangements, especially of other composers' tunes, until the early 1930's. From at least as early as the Dec. 1932 date for Columbia (NEW KING PORTER STOMP, etc.), many of the arrangements used on his own band's recordings were his own. And of course it is equally well known that, beginning about 1935, many of the swingin'est arrangements used on Benny Goodman's Victor, Columbia, and Capitol records were by Fletcher Henderson.

There have also come to my attention various stories about his doing arrangements for other bands during the 1930's, as follows:

- 1) Jim Maher tells me that Fletcher Henderson definitely made a number of arrangements for ISHAM JONES for Jones' first Decca record dates in 1934, and that some of Jones' earlier Victors might also have included some Henderson arrangements.
- 2) Will Bradley's FLYING HOME on Co 35422 is listed as a Henderson arrangement.
- 3) Regent Music has published an orchestration of "Jimmy Dorsey's BOOG IT" as arranged by Fletcher Henderson. Dorsey recorded this title on April 9, 1940, and it was issued on Decca 3152. I have a copy of the orchestration (which is available) and hope to compare it to the record.
- 4) Leonard Feather has recalled that TEDDY HILL used Fletcher Henderson arrangements in his book in the mid 1930's. Of his recorded titles, I would presume KING PORTER STOMP would be a likely candidate.
- 5) Stanley Dance has reported that AL TRENT and CHICK WEBB both had arrangements by Fletcher (and Horace) Henderson in their books.
- 6) Max Kaminsky in his book mentions that TOMMY DORSEY had many Fletcher Henderson arrangements in his book in the mid 1930's. One very good possibility is his famous BOOGIE WOOGIE; Melrose Brothers Music in 1937 published at least ten Fletcher Henderson orchestrations, including "The original BOOGIE WOOGIE" (along with other classics like SUGAR FOOT STOMP, MILENBERG JOYS, COPENHAGEN, KING PORTER STOMP, and ST. LOUIS BLUES). Who else besides Fletcher Henderson was orchestrating such ancient compositions in those days.
- 7) Sharon Pease, in March 1939 Down Beat, said that Fletcher Henderson had also sold arrangements to DORSEY BROTHERS, CASA LOMA ORCH. and JACK HYLTON.
- 8) I have also seen a report that Artie Shaw, in his pre-Bluebird days, was junking his string section and starting to play Fletcher Henderson arrangements. (Would COPENHAGEN be one?)

In considering these reports, however, one must distinguish between the Fletcher Henderson ORCHESTRATIONS which were publicly advertised and could be bought and played by anyone, -- STOCKS, if you will, albeit high quality stocks -- and SPECIAL ARRANGEMENTS which he did on commission for specific orchestras. It is quite probable, for example, that Teddy Hill, Will Bradley and Al Trent used Henderson's

STOCKS. Some of his scores for Goodman were commissioned as SPECIALS then later published as STOCKS.

I would be most interested to hear from anyone who can:

- 1) suggest recorded examples by any of these bands which might be Fletcher Henderson arrangements;
- 2) compare orchestrations with recorded versions; or
- 3) loan or sell me any of the many Fletcher Henderson sheet music compositions or orchestrations which I lack.

Please write to me c/o this magazine, or to my home address, P. O. Box 501, Stanhope, New Jersey, 07874.

THE RECORDINGS OF DUKE ELLINGTON (cont'd)

MISTY MORNIN' (Ellington-Mills)
108533-3 Cameo 9037* Lincoln 3066* Pathe 36923*
Perfect 15104* Romeo 841*
The assigned Cameo master number is 3564

MARCH, 1929 CAMEO RECORDING SESSION

SARATOGA SWING (Bigard-Mills)
3713C Cameo 9175** Lincoln 3202** Romeo 977**
WHO SAID "IT'S TIGHT LIKE THAT" (Ellington-Mills)
3714a Cameo 9195** Lincoln 3222** Romeo 997**
HE JUST DON'T APPEAL TO ME (Grainger-Mills)
3715B Cameo 9240% Lincoln 3267% Romeo 1042%

OCTOBER, 1929 CAMEO RECORDING SESSION

DOIN' THE VOOM VOOM (Miley-Ellington)
4062a Banner 6548 Cameo 9306** Conqueror 7428*
Domino 4428* Lincoln 3330** Oriole 1730#
Pathe 37059* Perfect 15240* Romeo 1101**

Pathe assigned master is 109031. A control number, 9017, is found on Conqueror, Domino, Oriole and Regal copies.

FLAMING YOUTH (Ellington)
4063B Banner 6548 Conqueror 7428* Domino 4428*
Pathe 37059* Perfect 15240* Regal 8874#

Pathe assigned master is 109032. Control number 9018 appears on Conqueror, Domino and Regal copies. This side is possibly issued on Cameo & Romeo but as yet it has not been found.

SATURDAY NIGHT FUNCTION (Bigard-Ellington)
4064B Cameo 9306** Lincoln 3330** Oriole 1730#
Romeo 1101**

NOTE: In above session Banner 6548 was not available for research. It is not known if it is coupled, as shown or whether Saturday Night Function is a title in the coupling.

THE BUFFALODIANS (continued)

trying to placate McLoughlin or in kidding him out of his beef with the future song writer.

"The argument unfolded in a chase through the streets of Far Rockaway, with Arlen holding his own for a time," according to Jablonski, "though he eventually became exhausted and decided to face fate. He turned around, at the same time putting out a protective hand, well, fist--and the obliging, momentum-swept McLoughlin ran into it, knocking himself cold.

"The peace was made shortly after, but McLoughlin left the band and Arlen took it over, having won the position more or less in fair combat."

From there on the author describes Arlen as a "bandleader," though it was evidently only a short time later that a New York band leader, Arnold Johnson, who furnished music for the "Majestic Hour," played for dancing at the Park Central Hotel and provided the pit band for the George White Scandals, persuaded Arlen to join his musical syndicate as arranger and singer. Arlen was with Johnson until near the end of 1928, when he found the grint too great and quit.

But did Harold Arlen actually take over the Buffalodians as author Jablonski stated, without qualification or further explanation? If he did, and took the band to New York as the writer implied, did this aggregation ever record? Some interesting questions here ...

CORRESPONDENCE
FILLING
IN
DISCOGRAPHICALLY

This entire page from
researcher, BERTRAND LEMEUSY
of Eybens France

THE MUSICAL CAREER OF OLIN ADERHOLD (tba)

His first big show was in the pit, a musical comedy
on Broadway called "Sugar Hill" at the Forrest Theatre
in 1932, with the James P. Johnson orchestra:

JAMES P. JOHNSON ORCHESTRA;

Frank Belt, "Brownie", Louis Hunt (tp); unknown (tr);
Howard Johnson, Harold Blanchard (as); Teddy Hill (ts);
Sam Allen (p); Olin Aderhold (bass violin); Tommy
Benford (dr); Marion Cumick (cello); John Long (french
horn, violin); Billy Tyler (1st violin); Clarence Cum-
mings, Felix Weir, Arthur Boyd (violin). J. P. Johnson
wrote the music of the show, Joe Trent the lyrics and
the famous William Grant Still made the arrange-
ments.

MARION HARDY AND HIS ALABAMIANS; for a 3 months
stay in 1931 or 1932; Donald Christian, John Swan (tp);
Clyde Bernhart (tp); Marion Hardy, Craig Watson, War-
ner Seals (sax), Ralph Anderson (p); Leslie Carley (g);
Olin B. Aderhold (bass viol.); Tiny Bradshaw (dr).

FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA;
2½ years, 1932-1934:

Clarence Wheeler (1st tp); John Brown, Oscar Clarke
(tp); Dave Jelly James (tb); Fess Williams (cl); Garvin
Bushell, Craig Watson, Perry Lee Smith (sax); Lloyd
Smith (p); Bill Johnson replaced by Gene Fields (g);
Olin Aderhold (b); Ralph Bedell (dr);
Leroy Rutledge, then Jabo Jenkins, then Bob Shoffner (tp)
replaced Clarence Wheeler, Bernard Flood and Rex
Stewart also played trumpet for a while. Garvin
Bushell (1st sax) was replaced by Jerome Don Pasquall.
Also Albert Nicholas (sax, cl) played with the band for
a brief period.

After 2½ years, Olin left Fess Williams to go to Lon-
don, England, in 1934 with

LEW LESLIE'S BLACKBIRDS at the Coliseum Theatre:
Billy Butler (conductor); Pike Davis, George Winfield,
Jack Wilson (tp); David "Jelly" James (tr); Jerome Don
Pasquall (cl); Edgar Campbell, Harold Scott (as); Castor
McCord (ts); Benjamin Lloyd Phillips (p); Olin Aderhold
(b); Aubrey Walkes (dr).

Eight English musicians were added to the orchestra
in London; George Smith (violin) and others unknown.
Valaida Snow, the star of the Blackbirds show con-
ducted the orchestra and chorns in the feature of RHAP-
SODY IN BLUE (Gershwin) Delloyd McKay was piano.

Then Olin went back to New York and joined;

LEROY SMITH'S ORCHESTRA; who opened the May Fair
Casino in Cleveland, Ohio; Frank Belt, Albert Snaer,
David Page (tp); Wilbur DeParis (tb); Louis Jourdan,
Don Pasquall, Harold Blanchard, Arville Harris, Em-
erson Geechy Harper (sax); Richard Dick Taylor (baritone,
fl, violin) Lloyd Phillips (p); Leroy Harris (g, flute and
arranged music for the show and band); Olin Aderhold
(b); Walter Johnson (dr); David Johnson, Augustus
Sanabia (violin).

Later Carl Green (sax) played with band and was re-
placed by Ben Smith after he left to accept civil service
job in the NYC fire dept.

After 1½ year with Smith, Olin joined

NOBLE SISSLE ORCHESTRA at the Diamond Horseshoe,
Billie Rose's place. Olin was the relief bass player to
Jimmie Jones who was the regular one of the band; he
played in his place while he was on vacation and sick
time over a period of 4 years (1933-1943).

Wendell Culley, Demas Dean, Clarence Wheeler,
Clarence Brereton (tp); Chester Burrill (tr); Don
Pasquall, Gil White, Gene Mikell, Otto Mikell,
"Pipeen" Philip Cubinar (sax); Harry Brooks (relief man
Hank Duncan) (p); Jimmie Jones (relief man Olin
Aderhold) (b); Wilbur Kirk (dr), Billy Banks (voc).



HUGHIE WOOLFORD ORCHESTRA; identification of the
picture published in the book "Jazz, a history of the
New York Jazz Scene", page 39:
DATE: 1915 (the Book) or ca. 1930 (Barclay Draper);
L-R: Green (tb); Ray Cohen (tp); Jenkins (dr);
Barclay Draper (tp); Hughie Woolford (p); Buddy
Christian(bjo); James Drayton (b); Gregorio Felix (sax);
unknown (sax).

Personnel identified by Barclay Draper.



FLORENCE MILL'S ORIGINAL PLANTATION ORCHESTRA,
1925 . Same book page 117 (personnel identified by
L-R: Back row: Pike Davis (tp); George Rickson (p);
Calvin Jones (tb); Horace Holmes (tp);
Second row: Nelson Kincaid (as); Jolunny Dunn (tp);
Ernest Bullock (as); Burney Parker (violin); Jesse
Baltimore (dr); James Bob Robinson (ts).
Front: Bill Benford (tba); Ralph Shrimp Jones (violin);
Leroy Vanderveer (bjo).

MAURICE ROCCO ORCHESTRA: at "Kit Kar Club" and
concert tour, late 1937-38; Bobby Woodlen, Clarence
Powell (tp); Alton Slim Moore (tb); Bobby Holmes,
Trenton Harris (sax); Joe Hubert, Maurice Rocco (p);
Leroy Harris (g, fl); Olin Aderhold (b); Henry Chick
Morrison (dr).
Later Cliff Jackson (p) replaced Joe Hubert and Sparky
White and Arville Harris (sax) joined the band.
Leroy Harris took over the band after Rocco left.

CHARLIE BARNET ORCHESTRA for about 5 weeks in
1941. Sydney DeParis (tp) was featured at the same
time he hired Olin Aderhold. Dance and theatre
engagements. Any recording sessions.

FROM THE EDITORS OF RR:
THANK YOU, MR. DEMEUSY, FOR YOUR FASCINATING
RESEARCH.

RECORD RESEARCH
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE • BROOKLYN, N. Y. 11205
AUCTION AUCTION AUCTION MINIMUM BID \$6.
CLOSING DATE FOR BIDS
Nov.30 1966

IRVING ARNOLDSON ORK-Hits, Saxp
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